

# JEFFERSON MONTHLY

## All The World's A Stage

Theatrical Wealth in  
The Rogue Valley



The Members' Magazine of The Jefferson Public Radio Listeners Guild

April 2014





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St. Clair Productions presents David Roth on April 12 (see Artscene p. 28 for details).



Rogue World Ensemble presents Mamajowali featuring Joe Craven, South African Roots Music, on April 5 (see Artscene p. 28 for details).

## ON THE COVER

Founded in 1935 by Angus L. Bowmer, Oregon Shakespeare Festival (OSF) did not begin as a professional theatre. Pictured here, the 1935 production of *Twelfth Night* featuring Angus Bowmer as Sir Toby Belch and Robert Stedman as Feste. Photo by Bushnell-Perkins Studio.

INSET: Randall Theatre's production of *The Odd Couple* — featuring (left to right), Victoria Simone Stewart, Linda Otto, Robyn Duquesne Fichter, and Pam Ward.



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PHOTO BY JENNY GRAHAM

Miranda (Alejandra Escalante) and Prospero (Denis Arndt) in OSF's production of *The Tempest*.



Chamber Music Concerts presents Explorations: eighth blackbird on April 4 at the SOU Music Recital Hall.

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## Tuned In

Paul Westhelle

### R&R for Carl

After waking up well before dawn for 30 years and flying every week to Chicago for the past 15, Carl Kasell is ready for some well-earned R&R and has announced he's retiring this spring after a five-decade career in broadcasting. Carl will record his final broadcasts for *Wait Wait ... Don't Tell Me!* this spring during shows that are being planned to celebrate his career in Chicago and Washington, D.C.

Carl's relationship with public radio audiences dates back to his 30 years as the newscaster for NPR's *Morning Edition*. He was the voice people woke up to. They opened their eyes, and for 30 years, he was there, reassuring them the world was still in one piece (even during times he may have doubted that himself). In 1998 he was recruited to provide gravitas to NPR's new news-quiz, where his title, Official Judge and Scorekeeper, belied his key role as the show's straight man. Carl delighted in the role, and listeners delighted in him.

Carl became an audience favorite during one of the program's most popular quiz segments built around Carl impersonating newsmakers and celebrities from the week's headlines. "All of his imitations sounded exactly the same," says Executive Producer Mike Danforth. "But the audience loved it.

Everyone from Vladimir Putin to Zsa Zsa Gabor sounded exactly like our beloved Carl Kasell."

After *Wait Wait* "road shows" host Peter Sagal says Carl was the rock star. "Whose autograph do they line up for after each show?" asks Sagal, sounding slightly envious. "Carl's. The 50-year-old computer programmers are in my line telling me c++ jokes, and the 20-

something women are beside themselves posing for pictures with Carl."

In announcing his retirement, Carl said, "My favorite time at NPR has been *Wait Wait... Don't Tell Me!* It was loads of fun and gave me a chance to meet and talk to in person the audiences

CONTINUED ON PAGE 17


“Thanks to the long-standing and much-coveted prize, more than 2,200 people have Carl's voice on their home answering machines and cell phones where he's performed everything from "What's New Pussycat" to "Rapper's Delight.”



When Carl Kasell talks, Peter Sagal listens.

PHOTO: TONY NAGELMANN





**T**he thought of reviewing the range of non-professional theatre in the Rogue Valley, and pondering the question of what community theatre might be, has always intrigued me. Bear with me as I explore the rich history and bright future of community theatre, nestled right here amidst the peaks and valleys of the Siskiyou mountains.

Back in Bavaria, in the seventeenth century, the citizens of the village of Oberammergau made a vow that, if the village was spared from the effects of the bubonic plague, they would perform a Passion Play every ten years afterwards, until the end of time. Generations of villagers have kept that promise to God, and the play has been performed in every year ending in zero since 1640, with the single exception of 1940 when World War II intervened. There has been some updating of the script and of the musical score which accompanies the play, but the work is essentially the same, and it is performed in the summer in the open-air in a production which involves the whole village.

The Oberammergau Passion Play attracts an au-

# All The World's A Stage

Theatrical Wealth in  
The Rogue Valley

By Geoff Ridden



dience of thousands from all over the world, and the economy of the village relies heavily on the tourists who come there; it represents one very particular model of “community theatre”. Although it is not theatre for the community (it is theatre for God), it is certainly theatre performed by the community — classes at the local school are arranged so that the children can be on stage for the large-scale scenes at the beginning and end of the play, and I can vouch for the fact that there is a real frisson when you realize that your lunch has just been served to you by Judas Iscariot, or that you have just bought a postcard from Mary Magdalene.

It might seem strange that that there is any non-professional, community theatre at all in the Rogue Valley when there are such well-established professional companies. The Oregon Cabaret Theatre in Ashland has been presenting professional shows in its converted pink church since 1986, there has been professional theatre at the Craterian Theatre in Medford since the 1990s, and the Valley is the home of the Oregon Shakespeare Festival, one of the largest repertory theatre companies in the world. So what does community theatre mean in this region?

What is it doing and what are its challenges?

Perhaps it might be best to start by questioning that distinction between full-time professional theatre and its community counterpart. People in the Rogue Valley are probably accustomed to seeing in *Sneak Preview* the names of people we know who work during the week and perform in the evenings and at weekends at the Camelot Theatre in Talent, but there is no hard and fast division between professional and amateur theatre in the region. The Cabaret Theatre auditions performers from all over the country, but, if you catch a show there, you might just see local artistes in the cast, like John Leistner, Tamara Marston, John Stadelman and Suzanne Seiber; you know they have other jobs, and that they are not full-time actors and musicians, but they are certainly part of professional theatre.

What is perhaps easier to forget is that OSF did not start as a professional theatre company. When Angus Bowmer produced Ashland’s inaugural “First Annual Shakespeare Festival” in 1935, he was teaching at the Southern Oregon State Normal School, and he continued to teach there and at its successor institution (Southern Oregon College) throughout his time as producing director at

OSF. Bowmer took the leading male roles in both of the plays staged in 1935, casting prominent members of the community in prominent supporting parts. I am excited that audio and film-clips of early OSF productions have been made available on YouTube, so that it is now possible to hear Angus Bowmer in performance. Even now, although local actors do not take the leading roles in OSF productions, there are still separate auditions for local actors, some of whom, like David Dials, have played for a full season at the Festival, as well as taking part in productions at the Camelot. And, of course, OSF continues to look to local children to play the roles of the younger members of the cast. However, almost all of the current OSF company are full-time actors, sometimes supplementing their income by narrating audio books or by giving talks to groups coming in to see the plays; as far as I know, none have followed in the footsteps of Bill Patton and Richard Hay who, when they came to Ashland, sold fireworks to fund their stay.

Angus Bowmer was a living link between Ashland’s Festival and its higher education institution, and Southern Oregon University is, in itself, a center for community theatre, albeit a community of a somewhat closed

If community theatre  
is performing any  
kind of service,  
it surely needs to be  
serving local writers  
and directors as  
well as local actors.



Randall Theatre’s production of *The Odd Couple* — featuring (left to right), Victoria Simone Stewart as Sylvie, Linda Otto as Olive Madison, Robyn Duquesne Fichter as Florence Ungar, Pam Ward as Mickey, Tina Astor as Vera and Becky Durango as Renee.



Bowmer took the leading male roles in both of the plays staged in 1935, casting prominent members of the community in prominent supporting parts.



PHOTO BY BUSINELL-PERKINS STUDIO

LEFT: Angus Bowmer, age 4, center front. Charles Bowmer, his father last row, third from left. Rehearsal of the 1938 production of "Hamlet." RIGHT: Angus Bowmer as Hamlet, Dorothy Pruitt as Ophelia, Grace Forsythe as Queen Gertrude, and Harry Priestly as Laertes.

kind. The University's Theatre Department stages plays of high quality, and its alumni include Ty Burrell and Rex Young.

In his novel *Beautiful Ruins*, Jess Walter writes of "the community-theatre fund-raising trick: cast as many cute kids as you can and watch their ... parents ... buy up all the tickets, then use the proceeds to pay for the arty stuff."

I have not seen this as an operating principle in this region (although the technique of name-dropping is one which also applies to the press, and I am aware of the running tally of names in this piece). Its high schools serve the community through their theatrical productions, and their audiences are often boosted by parents, grandparent, uncles and aunts all eager to see their young relatives display their talents, but their work is by no means confined to the cute and the populist: witness Ashland High School's ambitious production of Salman Rushdie's *Haroun and the Sea of Stories* in 2011.

However, what, perhaps, distinguishes University and High School productions from other kinds of community theatre is the simple issue of budget. I have no doubt that theatre in universities and schools work within financial constraints, but I am equally sure that they are not as dependent on ticket receipts as are community theatres outside of the world of education. As I keep saying to my own students, theatre is an expensive process. If I write a novel or a poem, I need inspiration and some paper, and that is it. I can test my work out by simply abusing the goodwill of my friends and sending them drafts to read. The maximum loss which I can sustain is my time, my paper and my list of friends. If I embark upon the project of writing a play, I can lose all of that and a whole lot more.

Novels require readers, but the novelist can have no notion of how the readers re-

spond in that privacy of their own reading time. Plays require actors, directors, set-designers, lighting designers, sound designers. All those who have ever attempted to write for the stage will know that they are merely one part of a complex and expensive jigsaw: what they imagine they have written may be totally refashioned by the director, and, when the cast gets on-stage, well....

If community theatre is performing any kind of service, it surely needs to be serving local writers and directors as well as local actors. And there's the rub. I live in hopes that a local group will want to stage *Oliver!*, because I have always wanted to play Fagin, and I am ready, willing and able. This is not an impossible dream, because *Oliver!* is a proven show with a substantial track-record, a record which substantially reduces the risk for any group planning this as part of a forthcoming season. If, however, I am a playwright seeking an opportunity to see my work staged live in a theatre, my dream looks much less likely to be realized. To even get my play read, I need actors, a director, and a venue, and that reading may not be enough to reveal flaws in the writing. For example, at the beginning of Act Three of *King Lear*, Shakespeare has Kent and a Gentleman agreeing that whoever finds the King will alert the other: this never happens. In the previous scene of that play, Shakespeare has Gloucester present for hundreds of lines with nothing to say: I spent months in that role in 2011 trying to work out what to do – I failed to find an answer.

There are groups in the region which encourage and foster new work. One of these is The Ashland New Plays Festival which has taken on this role since 1993, and, more recently, the Atelier has presented a monthly series of unrehearsed, undirected table readings by local actors; this has now developed

into directed and rehearsed staged readings by the company.

These projects go a long way towards reducing the risk of full staging, whilst still giving the writers a sense of how their work might sound, but mounting a full-scale production, especially a production of a new play, remains a daunting task for a community theatre. In the relatively brief time I have lived in the valley, I have seen two local groups close, one of which closed within the past year. Play readings do not rely on revenue from an audience; full-scale productions depend absolutely on finding and pleasing that audience. As I write, I note that there is at least one new company taking the stage in Ashland, and I wish Theatre Convivio all the very best in its endeavors.

There are two groups in Medford which are currently taking up the challenge of staging full-scale productions. One is Next Stage Repertory which has formed a partnership with the Craterian Theatre and is regularly performing there. The other is The Randall Theatre which, in my view, is going a long way to redefine just what community theatre might mean.

The Randall, now in its third season, operates on a shoe-string budget out of an old warehouse in downtown Medford, which used to be a storage house for various companies in the valley, including West Coast Paper. The advantage of its location is that there is no shortage of space, so one play can be in rehearsal while another is being staged, and there is plenty of room for storage, and for the mounting of an elaborate Halloween show (now an annual event). The disadvantage is that this is not a purpose-built theatre, and so sometimes things go awry. OSF, its illustrious near-neighbor, had a problem with the roof-beam of one of its theatres in 2011, the Randall had a leak

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# Jefferson Almanac

Pepper Trail

## Utopia/Dystopia

I have a friend — brilliant and creative; the happiest guy I know. In fact, the tag line on his emails reads “The secret of life is to be happy.” Another of his favorite sayings is “Reality is overrated.” He follows all the latest developments in technology, but carefully avoids the news. He’s not just ignorant of current events; he’s innocent of them.

I have another friend, also brilliant and creative; also successful. He is deeply concerned and engaged with the problems of the world, and spends hours a day poring over the *New York Times*, watching Rachel Maddow, and listening to “Democracy Now.” He is not a happy guy.

Both men are financially comfortable, both in great relationships. But while one relishes his life in utopia, the other sees the opposite — dystopia — wherever he looks.

These two friends of mine are extreme cases, no doubt. Most of us are not so consistent. Speaking for myself — I have my utopian days and my dystopian days. The strange thing is, I can easily justify both views of the world. Considering only the content of my own life ... well, it is utopian indeed. I have a wonderful family, no health problems, no pressing financial worries. I have access to great culture and incredibly beautiful natural surroundings.

But. But somehow I can’t leave it at that. I can’t tune out the news, can’t ignore economic and political injustices — and as a conservation biologist, I REALLY can’t ignore climate change, and what it will mean for the natural world I love. So, when I lift my gaze out of our utopian little valley, what I see is discouraging, depressing, and on some days, downright terrifying.

Far too many people in southern Oregon and northern California strug-

gle to make ends meet, and that fact must not be minimized. Still, many of us are lucky enough to live comfortably. We go through our days dealing with “first-world problems” — fender-benders, delayed airplane

flights, slow internet connections — all the while feeling in our bones that bad times are coming. And so, we’re irresistibly drawn to dystopian books and movies, to see what might be over the horizon. These suggest that we’re really worried about three things: environmental collapse, corporate/technocratic domination, and zombies. Especially zombies. So let’s start there.

Zombies are the monsters of the moment because they’re ... us. Lurching awkwardly, oblivious to their surroundings, incapable of human connection, always searching, never satisfied — sound like any Bluetooth-wearing, text-messaging, video-game-playing, web-surfing person you know? I know I spend way too much time on my phone and computer — how about you? The proliferation of zombie movies and TV shows reflect our anxiety about ourselves. What are we becoming? In the brave new cyber-world, we wield untold forces of information, but are we losing our skills as human beings? What do you think? Hello? Anyone there?

Meanwhile, movies as diverse as *Blade Runner*, *The Hunger Games*, and the new release *Divergent* imagine a world in which shadowy figures control the levers of power, and the rest of us dance to a tune we aren’t even allowed to hear. A world, my dystopian friend would say, just like

“Zombies are the monsters of the moment because they’re ... us.”

the one we live in. In fact, although the term “dystopia” is usually applied to an imagined future world where everything is horrible, it seems to me that the view of our present world depicted in many

so-called “thrillers” is thoroughly dystopian. Films like the *Bourne Identity* and *Mission Impossible* series cast rogue government programs and/or untouchably powerful corporations as their villains — casting that appears all too plausible given our everyday reality of pervasive electronic surveillance, assassination-by-drone, and corporations “too big to fail.”

Finally, we play out our fears of a dystopian future with visions of environmental collapse. During the height of the Cold War, apocalyptic movies like *On the Beach*, *Fail-Safe* and even (spoiler alert) *Planet of the Apes* imagined a world laid waste by nuclear war. How old-fashioned! These days, we’re much more worried that tomorrow’s apocalypse will be environmental, either due to climate change, as in movies like *The Day After Tomorrow* and *2012*, or through pandemics brought on by our meddling with the natural world, as in *Contagion* and *I Am Legend*. The trend is even clearer in books: a recent search on amazon.com for “climate change fiction” returned 650 results; my favorite title was *Hot Mess: Speculative Fiction about Climate Change*.

There is sadly little doubt that climate change — or more accurately, climate chaos — is going to drastically alter the world as we know it. The latest predictions from the National Academy of Sciences (NAS) indicate a temperature increase of 4.7–8.6° F by the end of the century if the current rate of carbon dioxide emissions continues. I’m hopeful that the rate of increase can be slowed, but doubtful it will be enough. As the NAS report concludes, “If emissions of CO<sub>2</sub> stopped alto-

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# Theatre and the Arts

Molly Tinsley



## The Tempest: Shakespeare's Final Answer

A narcissistic ruler opts to abdicate his position of responsibility in exchange for personal freedom. He assumes that he will retain the privileges and respect afforded his former role. But the family member he has designated to take over betrays him. Instead of enjoying the comfortable life of his choice, he is exiled and undergoes a terrible ordeal. Last year at the Oregon Shakespeare Festival, this premise devolved into the darkest of denouements in *King Lear*. Now *The Tempest*, on-stage all season in the

One of the many fine points of this OSF production, directed by Tony Taccone, is its acknowledgment of Prospero's less-than-heroic character—for which there is, after all, ample evidence.

to get rid of him and put him out to sea to die.

Shakespeare recycles portions of his bleakest tragedy only to reverse them in this pot pourri of his final play, where the betrayal and brutality happen offstage, in the past. Unlike *Lear*, Prospero has survived these shocks, indeed gone on to prosper in his exile, thanks to his esoteric studies and the unconditional love of Miranda. Instead of succumbing to a storm, his mastery of magic has elevated him to creator of storms, one of which has washed his old enemies

into range of his revenge.

Present action, then, finds Prospero conjuring their shipwreck and tracking their travails as they adapt to his island. First to stumble onstage is Ferdinand, Prince of Naples (Daniel Jose Molina), in-



PHOTO: OREGON SHAKESPEARE FESTIVAL

OSF's production of *The Tempest* runs through November 2 [Denis Arndt as Prospero].



nocent of any political taint. Clearly this young man has been on Prospero's omniscient radar as a match for his daughter Miranda. Such a marriage would turn Prospero's descendants into heirs to Naples, after all, one way to get even with Alonso, Ferdinand's father, who colluded with Antonio in Prospero's betrayal.

As Miranda and Ferdinand woo, Alonso wanders about with a group of courtiers. Jeffrey King's know-it-all Antonio and Armando Duran as his sidekick Sebastian find a tension between comic and nasty that energizes their typically difficult segment of the play. Reflecting these conniving nobles like a funhouse mirror are the farcical team of Stephano, the ship's drunken butler (the inimitable Richard Elmore), Trinculo, the jester (Barzin Akhavan), and Caliban, the island's original inhabitant, embodied with eerie specificity by Wayne Carr.

One of the many fine points of this OSF production, directed by Tony Taccone, is its acknowledgment of Prospero's less-than-heroic character—for which there is, after all, ample evidence. As portrayed by Denis Arndt, Prospero's opening scenes reveal the same detached, self-absorbed, self-righteous man who got himself kicked out of Milan.

Aging and grumpy, Prospero is heavily invested in an ideal image of himself as more sinned against than sinning. He insists on 110% of Miranda's attention as he narrates his version of their backstory, as if she (the vibrant Alejandra Escalante) were not already riveted to his tale. Prospero dispatches Ariel (the electric Kate Hurster) to take care of the shipwreck victims, then decides the moment calls for a visit to Caliban, deaf to his daughter's understandable protest—Caliban once attempted to rape her and remains vocal in his wish that he had. It's no wonder that Miranda cringes at every move he makes. Later, Taccone hints at similarity between Prospero's studies and Stephano's alcohol-induced bubble. Whereas in the text, this low-life calls his bottle his "comfort," Elmore fondly alludes to it several times as his "book."

In fact the inner life of Arndt's Prospero remains largely hidden. His episodes of anger are very like the anger he simulates to channel Miranda and Ferdinand's journey into love. Note: this irate act is geared to ensuring that the lovers won't take each other lightly; a little emotional awareness would reassure him that nature doesn't require his help. Later, he's caught off guard by Ariel's

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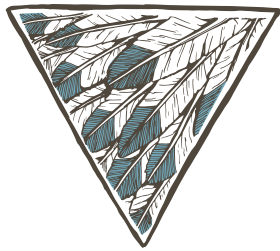
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## Inside the Box

Scott Dewing

### Dude, Who's Driving My Car?

The most popular exhibit at the 1939 World's Fair in New York City was "Futura," which featured an automated highway system where passengers traversed the nation in "driverless" radio-controlled electric cars powered by circuits embedded in the roadway.

Seventy-five years later, autonomous, or "driverless," cars are still a thing of the future.

Driverless cars are, well, cars that don't need a human driver to get from point A to point B. When discussing this technology with a colleague, she pointed out, "There are so many driverless cars on the road already. People are in the driver's seat, but they are all staring at their laps texting."

She's right. We sort of do have "driverless" cars on the road today and it's quite dangerous. According to a recent report by the National Highway Traffic Safety Administration (NHTSA), more than 3,000 people were killed last year in "distraction-affected" car accidents and an-

other 421,000 were injured: a 9 percent increase from 2011.

But those are not the kind of driverless cars we want on our roads. A truly driverless car is one that is able to sense, navigate, and react to its environment without any human input. In order to

achieve this, a vehicle needs to be outfitted with a wide-range of technologies such as GPS, computer vision, radar, and lidar, which accurately measures distance from the car to objects using lasers.

The concept of the driverless car dates back to 1925 when Houdina Radio Control demonstrated the first driverless

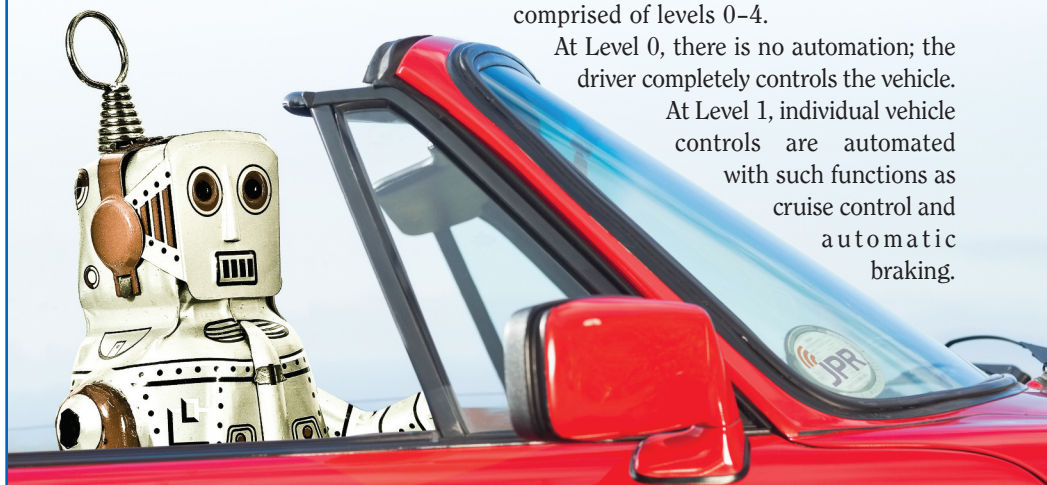
car in New York. The car was radio-controlled by another car that was following. It was only "driverless" in the sense that there was no driver in the car. Today, we call these types of cars "radio-controlled" and they are usually toys.

The definition of "driverless" cars has changed over the years. The NHTSA recently established an official classification system for driverless or "autonomous" cars comprised of levels 0-4.

At Level 0, there is no automation; the driver completely controls the vehicle.

At Level 1, individual vehicle controls are automated with such functions as cruise control and automatic braking.

Most states have traffic laws based on the assumption of human drivers. What happens when an autonomous car is involved in an auto accident?





Level 2 combines two controls or more that act in unison. For example, the vehicle would use both adaptive cruise control that maintains speed but automatically adjusts in order to keep a safe following distance and a “lane keeping system” that uses external sensors to automatically keep the car in the lane.

At Level 3, the human driver can turn over all control to the autonomous vehicle under optimal conditions with built-in sensors to determine when conditions require that the human driver take back control of the vehicle.

Level 4 is the truly “driverless” car in which the vehicle is fully automated and outfitted with all the required safety functions to make the entire trip with or without an occupant.

Most cars on the road today are Level 1 and some are Level 2. However, while Level 3 and 4 vehicles exist, they are not commercially available and zipping about on our nation’s highways—not yet anyway.

But the race is on for designing commercially available driverless cars. Last year, major automotive manufacturers, including Audi, BMW, Ford, General Motors, Mercedes Benz, Nissan, Toyota, and Volvo, began testing driverless car systems. Most of them have claimed that they will have autonomous cars on the market by 2020.

Meanwhile, Google has been working on developing a driverless car system called Google Chauffeur. Think of it as the “operating system” for driverless vehicles. Google silently began this project in 2009 and didn’t make it public until 2012.

According to an in-depth article in *Popular Science*, Google Chauffeur is the most advanced currently available:

“Once a driver activates the autonomous mode, the vehicle’s drive-by-wire system transfers control of the brake, gas, and steering to an onboard computer. The vehicle’s roof-mounted lidar (or light detection and ranging) unit probes 360 degrees with 64 laser beams, taking more than a million measurements per second. This data forms a high-resolution map (accurate to about 11 cm) of the car’s surroundings. Pre-built navigation maps indicate static infrastructure, such as telephone poles, crosswalks, and traffic lights, which enables software to quickly identify moving objects, like pedestrians and cyclists. These targets are clustered together and tracked so that algorithms can process the traffic situation

CONTINUED ON PAGE 23



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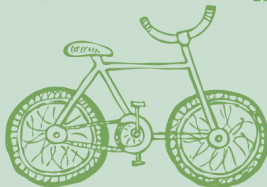
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# Recordings

Valerie Ing

## Raindance

I read somewhere recently that music flowed from Franz Schubert's pen as naturally as rain falls from the clouds. Such a fitting analogy. Not just because he was one of the most prolific composers in history, but also because he used rain and water so often in his lieder (poetry written by others that he set to music). He's not the only one, of course. Claude Debussy created many works about rain, water and the ocean. Czech composer Bedrich Smetana found his inspiration to compose *The Moldau* by following the course of the river from its birth out of a spring in the mountains, babbling through the countryside and eventually cutting a wide swath through Prague as the Vltava. The sound of raindrops plogging and forming rivulets, streams flowing and rivers raging have inspired many composers and songwriters throughout history.

Lucky us, because right now the State of Jefferson could use a little more rain (okay, a lot more rain), even though as I write this (on the 4th of March), the entire listening area has been suffering from a week long downpour that seems as if it's never going to let up. But Lake Shasta still looks pretty empty to me, and both of our listening area's ski resorts (Mt Shasta and Mt Ashland) have had to help their season pass holders find alternate ways to get some life out of their passes because this year's been a total bust. And you may have heard that the governor of California declared a statewide drought emergency, *in the middle of winter*. This means that many farmers in the listening area are set to receive zero water allocations this year. That could spell disaster for the region's crops.

There's always a chance that by the time you read this, around the first week of April, that the State of Jefferson's thirst may be quenched. Perhaps that rain never let up. There's a distinct possibility that you could be reading this as you kick back on the relaxing ride up the chairlift to the slopes, and that down at lower elevations,

my husband has carved an ark out of the giant Spruce in my front yard, and has been rowing me back and forth to work every day for the past 3 weeks. There's always that chance. Now right about now you might be thinking, *I coulda sworn this column was supposed to be about music*. And you'd be right. I swear, I'm getting to it. Just humor me for one more paragraph.

I thought that perhaps Mother Nature just needs a little boost. That maybe we could all get together and focus on encouraging a bit more rain to fall this spring, to bring us the inches of precipitation we could all benefit from. Whether you're a fan of playing on the slopes, playing on the river, or a locavore who prefers eating vegetables and fruits grown in the State of Jefferson instead of a hothouse in Mexico, I think we can all agree that focusing on a bit more rain couldn't really hurt right now (unless you live in a flood zone).

It's with that thought in mind that I offer up to you some songs inspired by rain and it's byproduct (streams and rivers, floods and oceans) to meditate upon, with thoughts of quenching the thirst of the ground we depend upon to bring us nutrition, recreation and beautiful greenery for appreciation during the next year. Join me, if you will, in a musical raindance.

Classical fans, if you're starving for some great classical music with water themes, feast on this:

Bedrich Smetana - *Vltava* from *Ma Vlast*  
 Edvard Grieg - *Spring Rain* (from *6 Songs for Voice & Piano*)

Frederic Chopin - *Raindrop Prelude*, Op. 28 No. 15

Claude Debussy - *Gardens In The Rain*  
 Franz Schubert - *Danksagung an den Bach* (Giving Thanks to the Brook)

Gerald Finzi - *Clear & Gentle Stream*  
 Johannes Brahms - Violin Sonata No.

1, *The Rain Sonata*

Duke Ellington *The River Suite*

Maurice Ravel - *Jeux d'eau* (Water Games)



Claude Debussy - *Reflets dans l'eau* (Reflections In Water)  
 George Frederic Handel - *Water Music*  
 Leo Brouwer - *Cuban Landscape with Rain*

Ronald Binge - *The Watermill*  
 Franz Schubert - *Am Strome* (By The Stream)

Claude Debussy - *Le Jet D'Eau* (The Water Fountain)

For those who normally tune in to the Rhythm & News Service, you might find this selection of songs as satisfying as a tall glass of water on a hot summer day:

Buddy Guy with Bonnie Raitt - *Feels Like Rain*

Regina Spektor - *Raindrops*

Martin Sexton - *Fall Like Rain*

Led Zeppelin - *The Rain Song*

Old Time Machine - *Pouring Rain*

The Rescues - *Can't Stand The Rain*

Trevor Hall - *Good Rain*

The Decemberists - *Raincoat Song*

Hugh Laurie - *Didn't It Rain*

Sting - *After The Rain Has Fallen*

Coldplay - *Rainy Day*

XTC - *Ballet For A Rainy Day*

Leftover Salmon - *Light Behind The Rain*

The Beatles - *Rain*

Seal - *I Can't Stand The Rain*

If this has whetted your appetite for more, please tune in to JPR on Friday, April 4th for a special day dedicated musically to H<sub>2</sub>O on Jefferson Public Radio. I'll shower listeners with many of the pieces from the Classical list during *Siskiyou Music Hall* on the Classics & News Service. The same day, Paul Gerardi will sprinkle selections from the Rhythm list into the morning section of *Open Air* on the Rhythm & News Service.

Valerie Ing is the Northern California Program Coordinator for JPR, and can be heard weekday afternoons hosting *Siskiyou Music Hall* on the Classics & News Service from our Redding, California studios. Although Valerie has been the host of a classical music program for over a decade, her musical taste extends far beyond the genre. She's always got a song in her head, and can often be found singing along to new wave hits from the '80s, or belting out jazz standards.

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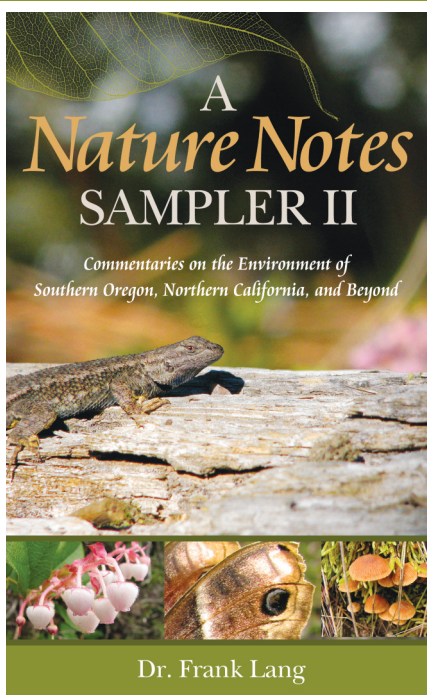
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*A Nature Notes Sampler II* is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

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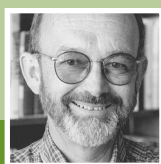
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# Nature Notes

Frank Lang

## Spring Hazards

The advent of spring has Nature Notes on a public service kick. Does the warm spring weather send you outdoors to enjoy nature? If you do, realize that plants and other animals are enjoying spring as well. Humans are not the only creatures that get active, so do poison oak, ticks, and rattlesnakes. Maybe it is time for some reminders.

Poison oak is wide spread in southern Oregon and northern California below 4000 feet elevation. Its close relative, poison ivy, is less common east of the Cascades, but just as nasty.

As many of you know, "Leaves of three, leave it be." This small shrub's short, tawny branches bear attractive shiny reddish-green leaves with a single leaf stalk and three leaflets. All parts of the plant contain an oil that causes a most miserable itchy, scratchy, seepy contact dermatitis in susceptible human beings. What to do? Stay out of it, even if you have never had it before. A rude surprise might await you otherwise. If you have to be in it, cover up; long trousers, long sleeved shirt, gloves. There are some drug store products that help both before and after exposure. Get some advice from your friendly neighborhood pharmacist. Be careful when you untie your shoes and take them off. You can contaminate yourself then and later from oil on your boots and shoelaces. Make sure that you are the one to put your clothes into the wash; a contaminated spouse or significant other might be worse than the itch. Your dog or cat has been in poison oaky woods? Don't pet them. Be careful if you feel the need to take part in the nitrogen cycle in the woods. That can be very uncomfortable.

Ticks are likely out in force, clinging to low vegetation, waiting for some unsuspecting mammal to wander by so they can

crawl on board for a blood meal. They burrow in, secrete fine juices that prevent blood coagulation and may contain various viruses that cause diseases like Rocky Mountain spotted fever, or bacteria that may give you Lyme disease. Once again, cover-up if you worry about such things.

Be careful if you feel the need to take part in the nitrogen cycle in the woods. That can be very uncomfortable.

Light colored clothing makes a crawling tick more visible. There are tick sprays that help keep them off, but it is important that you do a tick check when you get home which, by the way, can be entertaining in the right company. Find an embedded tick? Get

the tweezers and gently pull the bugger straight out. Twisting clock or counter clockwise is forbidden. Be sure to grab it by the head. Don't squeeze its fat abdomen like a turkey baster. Squirting its vital juices into your blood stream is not a good idea. Save the tick to show your doc, if flu-like symptoms and strange rashes do occur.



Although the only way to completely remove the rash is time, there are several means of reducing the pain and itching involved with exposure to poison ivy.



Now then, rattlesnakes. Idiots who handle poisonous snakes suffer the most bites. Watch where you put your hands and feet, or sit. Believe me, snakes do not want to waste valuable venom on humans. If you happen to get bitten, calm down (if possible) and get yourself to the nearest hospital post haste. It might help if you remember that venom is not injected in many cases. One wag once said that the best snakebite kit is a quarter for a phone call to the hospital to let them know you are on your way and a set of car keys. Provided there is coverage, taking along a cell phone is a good idea.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

## Tuned In From page 5

that I felt I had known for so many years on the air ... It's truly been a joy for me."

In retirement, Carl will become Scorekeeper Emeritus of *Wait Wait ... Don't Tell Me!*, and continue to record custom voice mail greetings for the show's lucky winners while he will also make occasional guest appearances on the program. Thanks to the long-standing and much-coveted prize, more than 2,200 people have Carl's voice on their home answering machines and cell phones where he's performed everything from "What's New Pussycat" to "Rapper's Delight."

As a fitting tribute to Carl's illustrious career, NPR is inviting listeners around the country to do for Carl what's he's done for so many, record a voice mail message for him. *Wait Wait* fans are invited to leave Carl a farewell message by calling 1-888-Wait-Wait (1-888-924-8924) and selecting the second option.

We hope fans here in the State of Jefferson will join the entire national public radio community in thanking Carl for leaving such an indelible mark on public radio.

Paul Westhelle, Executive Director,  
Jefferson Public Radio



# The Splendid Table

The *Splendid Table* airs Sundays at 9:00am on JPR's Rhythm & News service and online at [www.ijpr.org](http://www.ijpr.org)

Lynne Rossetto Kasper & Sally Swift



## Three-Pea Toss

A beauty queen of the first order, this dish flies in the face of the old saying, "two peas in a pod." The truth is no two peas are ever the same.

**Cook to Cook:** A wok is the best way to cook these peas. Have everything cut and measured before turning on the heat.

Serve hot or at room temperature

### Ingredients

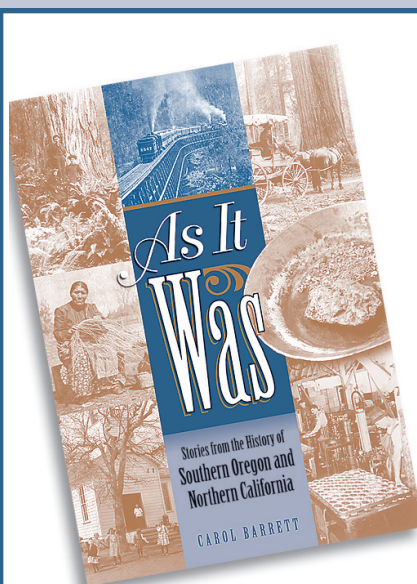
1 to 1-1/4 cups sugar snap peas  
2 tablespoons extra-virgin olive oil  
1 medium red onion, cut into 1/2-inch dice  
Generous pinch of sugar  
Salt and fresh-ground black pepper to taste  
1 to 1-1/4 cups snow peapods  
1 cup frozen baby peas  
2 tight-packed tablespoons fresh mint, chopped  
1/2 cup salted whole almonds, coarse chopped

### Instructions

1. String the sugar snap peas with a small, blunt knife. Grasp the stem between your thumb and the blade, and pull down the length of the pea pod. Rinse the peas and thoroughly dry them.
2. Heat the wok or a straight-sided 12-inch sauté pan over high heat. Swirl in the oil. Add the onion, sugar, salt, and pepper, and toss over high heat for 1 minute.
3. Add the sugar snaps and toss 30 seconds. Stir in the snow peas and cook the mixture for 30 more seconds. Finally add the frozen peas and stir-fry another 30 seconds, or until they are thawed. Turn the peas into a serving bowl, and toss with the mint and almonds. Serve the dish immediately.

From *The Splendid Table's How to Eat Supper* by Lynne Rossetto Kasper and Sally Swift, Clarkson Potter, 2008.





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# As It Was

*Stories from the State of Jefferson*

## Medford Turns All Out for Baseball between the "Fats" and the "Leans"

By Dmitri Shockey

In June of 1911, the city of Medford held a comically named and well-advertised baseball game. For weeks the Medford Sun and Medford Mail Tribune promoted the game between the "Fats" and the "Leans." One newspaper declared, "If you're fat you'll get lean and if you're lean you'll get your money's worth."

The two teams hailed from the city and countryside. The Fats, of course, were a collection of business men and doctors from Medford. The Leans came from the farms and mines surrounding Medford at the time. As pre-game excitement built, Medford's mayor declared that any citizen older than 10 found not attending the game would be arrested and fined four-bits on the spot. On game day, stores throughout the city closed promptly at 4 o'clock and people rushed to the ball grounds. Newspaper accounts of admission prices vary, but one reported it was 50 cents for men, 25 cents for ladies and free for children under 12, with proceeds directed to the city band and the restoration of a city park. The Fats won, but more importantly, the people of Medford enjoyed an amusing, if mandatory, afternoon of farcical baseball.

Sources: "Fats Versus Leans." Southern Oregon History, Revised, transcript of "The Day We Celebrate." Medford Mail Tribune, 8 June 1911. Web. 21 Feb. 2014. 1.

## Mountain Community of Dudley, Ore., Becomes a Memory

By Alice Mullaly

Four Spencer brothers moved their families from Pennsylvania to Oregon in 1905 to take advantage of the Homestead Act. The Spencers and other families staked their claims in deep woods atop a 4,000-foot ridge six miles north of Butte Falls, Ore.

By 1909 the Dudley Post Office was established, and the community built a school at the head of Dog Creek. Good crops of potatoes, wheat and strawberries were reported. But the Dudley community felt threatened from the beginning. Land boundaries were questioned in this un-surveyed region. Some of the land belonged to the scandal-ridden Oregon & California Railroad, and timber speculators jumped claims of the unsuspecting. In 1907 President Theodore Roosevelt set aside federal land as part of the Cascade Forest Reserve, forerunner of the National Forest. Inspectors began to determine if homesteaders had settled the land before 1907, and cleared, farmed and lived on their land. Most homestead claims in Dudley were denied. Most people left after 1910 forest fires destroyed much of Dudley. By 1912 the post office and school closed, reducing Dudley to a memory.

Source: Hegne, Barbara. Country Folk: Butte Falls, Derby, Dudley. Eagle Point, Ore.: 1989. 20-28. Print.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.



# Poetry

Shaindel Beers & John Morrison

## Weekend Rain Ghazal

Because I have you this weekend, I should thank the endless Portland rain.  
The summer I was eleven, men drove bullets into their heads for lack of rain.  
Too often, loving someone requires not just a heart and a body but a wallet.  
My English teacher told me not to marry a farmer; my whole life would depend on rain.  
I sit in a Main Street bar and order a beer the darkness of your eyes.  
Their Alaskan Amber is the color of my hair; my eyes are clouds filled with rain.  
You lock your bike to a two-hour-parking sign, wave through the window of the bar.  
Being together in public is unnerving. We've been hiding ourselves away, like birds, from rain.  
In the quiet of flannel sheets, a clicking heater, we've been the entire world.  
The radiator in the old house sounds like a tin roof being worked over by rain.  
Surgery scars can make a man look like a baseball, a warrior, a map.  
When I was eight, I sewed split seams of stuffed toys, whispered, "Dr. Beers to surgery."

## Promise of More

Forever, I thought, the freezer  
would store an ice block or more of smelt,  
silvery and silver-eyed and solid  
in half-gallon milk cartons. My parents  
and aunts and uncles went smelting,  
wading into the Sandy or Clackamas River  
to dip the long nets into the flashing  
school. A hundred is a good day.  
And I say without regret, when the season  
came where the brothers and sisters  
let pass the radio news that smelt  
were running and stayed home, old,  
aluminum nets hung in the garage,  
I never knew I'd miss the fish. Not  
for the salty bite, not for the crunch  
of the spine or cornmeal crust,  
but because they were on our table  
an impossible plenitude. And I'd been served  
my own oily, steaming plate stacked  
with smelt, with the promise of more  
if I wanted, and more after that,  
and the house was a smoky light,  
as it rained the steady rain of a forest,  
a rain falling softly on all our rivers.

---

John Morrison earned his MFA from the University of Alabama and has published his poetry in numerous national journals such as *Poetry East*, *The Seattle Review*, and *Tar River Poetry*. His book, *Heaven of the Moment*, published by Fairweather Books (available at [cloudbankbooks.com](http://cloudbankbooks.com)) won the 2006 Rhea & Seymour Gorsline Poetry Competition, and was a finalist for the 2008 Oregon Book Award in poetry. He has taught poetry at the University of Alabama, Washington State University, Vancouver, and the Attic Institute in Portland. John Morrison will read with Shaindel Beers at Illahe Gallery in Ashland on Thursday, April 17, as part of Poetry in the Neighborhood Series.

---

Shaindel Beers' poetry, fiction, and creative nonfiction have appeared in numerous journals and anthologies. She is currently an instructor of English at Blue Mountain Community College in Pendleton, Oregon, in Eastern Oregon's high desert and serves as Poetry Editor of *Contrary*. "Weekend Rain Ghazal" is taken from *A Brief History of Time*, Beers' first full-length poetry collection, released by Salt Publishing in 2009. Her second collection, *The Children's War and Other Poems* (Salt) was published in 2013. Both books are available at [shaindelbeers.com](http://shaindelbeers.com). Shaindel Beers will read with John Morrison at Illahe Gallery in Ashland on Thursday, April 17, as part of Poetry in the Neighborhood Series.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors 126 Church Street, Ashland, OR 97520 Please allow two to four weeks for reply.





## Why Northwest Mills Want China to Buy Lumber Instead of Logs

**M**ark Elston followed his father into the timber industry back when business was booming.

“When I started, you could really mess things up and still make good money,” he said. “You can’t do that anymore.”

Elston runs a lumber mill in Tillamook, Ore., for Hampton Affiliates. The company has spent millions on energy efficiency and technology upgrades that allow his mill to make the most out of every log.

But despite those investments, the mill was on the ropes after the U.S. housing market collapsed in 2008.

Northwest lumber mills suffered a one-two punch in the wake of that collapse: First, they lost their home-building customers in the U.S. Then, log buyers in China drove up the cost of their feedstock logs.

Even after laying off workers and cutting operations, the mills were still limping along. They needed to make more money on their lumber to make up for the higher cost they were paying for logs. They also needed new customers.

The answer? Hampton started asking Chinese companies to buy lumber, too. Elston said it took another round of investments before Hampton had the expertise to cultivate a customer base in China and produce lumber those customers wanted to buy.

But investing in lumber exports has paid off for his mill.

“Had we not, we may not be here today,” he said.

### Competition for Milling Northwest Logs

The Northwest timber industry’s export story of late hasn’t been about finished lumber, though. It’s been about raw logs. Log exports from the Northwest grew by another 20 percent last year, and they’ve doubled since 2009.

The surge in raw-log exports coincided with a dramatic drop in demand for lumber for home-building in the U.S. — a drop that was devastating to Northwest lumber mills.

“We had the Great Recession in the U.S., and it was horrific on our industry and our company in particular,” said Steve Zika,

CEO of Hampton Affiliates. “We didn’t close any sawmills but we were laying off people because we just didn’t have demand in housing in the U.S.”

The Chinese economy wasn’t having that problem. In fact, China was in the midst of a building boom. So, timberland owners in the Northwest started selling raw logs to China instead of local mills. And as more and more logs were sold overseas, the price of those logs went up.

“We haven’t seen log prices as high as they currently are in over 10 years,” said Gordon Culbertson, a Northwest forest industry analyst with Forest2Market.

Sawmills, of course, need raw logs to operate. And thanks to rising log prices, their operating expenses were going up up at time when business was already down.

“The cost of logs is 75 percent of the total cost of doing business with a sawmill,” Culbertson said. “So, when log prices rise that dramatically, of course it’s going to have a huge impact on the total cost of their doing business.”



Tillamook mill manager Mark Elston says without efforts to export lumber to China, his mill would have gone under.



Research shows milling lumber in the Northwest creates more local jobs than exporting logs.

PHOTOS: CASSANDRA PROFITA



As the U.S. economy started recovering, Northwest mills were competing for logs with their counterparts in China. Chinese sawmills were receiving the raw logs from the Northwest and cutting them into lumber that was primarily being used to make forms for concrete buildings.

Elston said Northwest mills can easily out-compete Chinese mills in every way but one: Paying higher log prices.

“That’s what we’re up against,” he said. “They’re willing to pay those prices for logs, and many domestic mills can’t pay those prices.”

## Getting China to Buy Lumber Instead of Logs

The fact that logs were bypassing local mills on their way to China reignited a debate over whether log exports are actually good for the Northwest economy. While log exports helped buoy forest landowners and loggers during the recession, they put local mills at risk.

“I think everybody would agree that it would be better if Oregon logs were processed into higher-value products in Oregon,” said Oregon Department of Forestry economist Gary Lettman. Research shows sending logs to local mills creates three jobs for every million board feet of timber while exporting the same volume of logs adds less than one job to the local economy.

“There are considerably more jobs from domestically processing logs than there is from exporting them,” Lettman said.

China’s building boom has also spurred Chinese companies to import lumber – just not nearly as much lumber as raw logs.

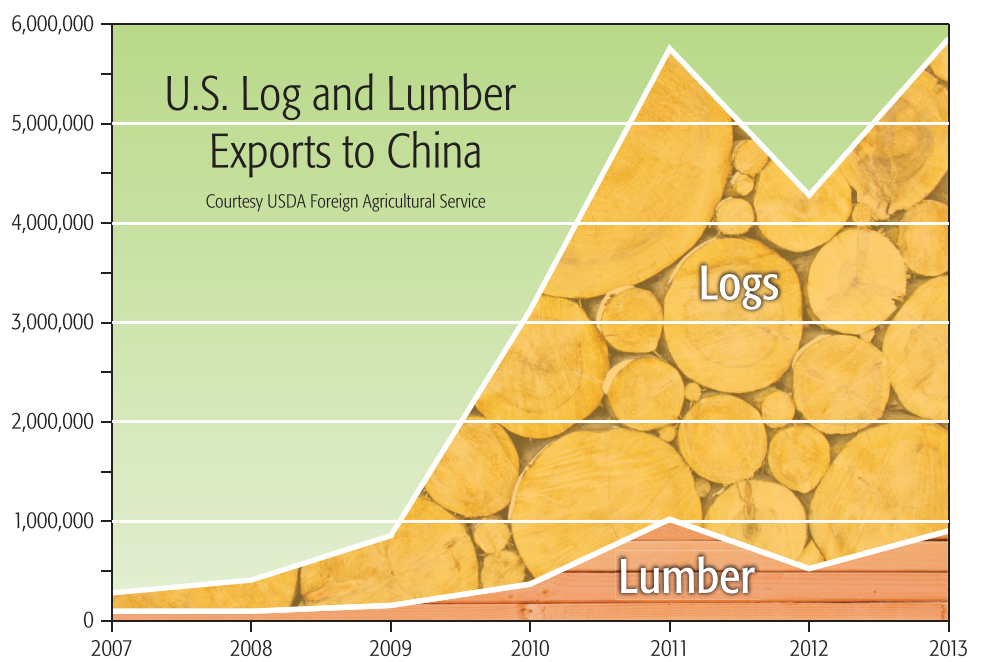
Zika says sawmills could still be in trouble if log exports continue to grow. A new log export proposal for the Port of Newport is dangerously close to his company’s Tillamook mill and could compete for logs from some of the same timberland the mill relies on.

“I will be the one who has to go down there and tell them that we may have to close this sawmill down if the log export situation doesn’t change,” Zika said. “That’s what keeps me up at night.”

Zika’s strategy to preserve his company’s sawmills – in Tillamook and elsewhere in the Pacific Northwest – is not to shut down all log exports but to get more Chinese builders to buy lumber instead.

“We’ve somehow got to convince them to buy lumber versus logs,” Zika said.

CUBIC METERS



## Making the Switch

Hampton’s effort to export lumber to China started when the company was shopping for new customers to make up for the dismal U.S. housing market. Zika said he found a lot of potential in China.

“It’s hard to picture until you go over there,” he said. “It’s huge. There’s so many people. There’s just a lot of opportunity over there. They don’t have a lot of their own wood products.”

But changing operations to sell lumber into Asian markets wasn’t something that could happen overnight. There are language barriers and logistical hurdles. Unlike logs, lumber has to be packed in containers before it can be shipped. That means you can’t ship lumber out of any port. Hampton had to get its lumber onto ships at the Port of Portland. It had to hire new people, change its sales office hours to cater to its new customers across the Pacific, and adjust its sawmills to cut lumber in new dimensions.

“It’s hard,” Zika said. “It requires more working capital, more patience. It’s not just picking up a phone and saying, ‘Hey, here’s the building products company in China.’ It doesn’t work like that. You have to develop relationships.”

Kit LaBelle, Hampton’s global logistics manager, said shipping lumber to new overseas markets has been a game-changer for the company. In five years, Hampton has gone from shipping about 5 percent of its sales to Asia – China, Japan, Korea and Taiwan – to 25 percent. And it’s not just exporting lumber

from its own mills but from other mills as well.

“Our company grew quite a bit on the international side,” LaBelle said. “There’s a lot of cargo we didn’t used to do, but now we know how. I think there’s a lot of hope that sending lumber overseas will open another door for the business as a whole.”

LaBelle said the same principles that drove up log prices – lots of demand competing for a limited supply – could also drive up lumber prices.

“If we get rid of a whole bunch of lumber here, it creates a bit of a shortage,” she said. “Then the domestic price would go up because all of a sudden you have less wood because it’s gone overseas, right?”

Hampton’s mills are still running at two-thirds of capacity, but Zika’s hoping that could change if lumber prices go up.

“If lumber prices continue to go up, then we can out-compete the Chinese for logs,” Zika said. “If the sawmills can pay more for logs, maybe the Chinese won’t match those prices. And maybe they’ll find another market to get logs from.”

Journalist and Ecotrope blogger, Cassandra Profita writes for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, Southern Oregon Public Television, and Jefferson Public Radio.



# All The World's A Stage *From page 8*

in its warehouse in February 2012, and one production had to be transferred to North Medford High School. This kind of response to an emergency can be effected more easily with an operation which has already been stripped to the bone, and it allowed the Randall to further one aspect of its mission – to work with the local community, including schools (such as McLoughlin Middle) and the Rogue Valley YMCA.

Robin Downward, the theatre's Managing Artistic Director, is very aware of the fact that there are fewer and fewer opportunities for young people to become involved in theatre. Pressures on time are forcing drama out of the curriculum altogether in some schools, and there are almost no opportunities for students beyond high-school level to engage in theatre, except for degree-level programs. He is, therefore, trying to meet this need by taking drama into the community by way of his team of volunteer teachers. It is his hope that this will go beyond the summer schools offered by other theatre companies in the area, and become an ongoing, year-round project.

The Randall has an ambitious program of productions, including musicals, established drama and new plays. In May 2012 I saw the first production of *Just Cause* by local playwright Greg Younger. The theatre strives to be welcoming and open to its potential audience. You are unlikely to see fur coats and tuxedos there, and the theatre operates a ticket policy of "Pay what you want", with the *proviso* that, if you liked the show, you can always pay a little more on the way out. In a way, this policy parallels one way in which OSF tries to stay in touch with its own local community by offering them special ticket prices, especially at the beginning and end of its season. I have to say, also, that I am continually impressed at the willingness of OSF actors to talk about their work in chance encounters with strangers (OK – with me ...): this is not something I have found to be true of actors in the UK. One British actor I exempt from that charge is a now-famous film actor who has always been willing to talk to me about his work – but that could be because he knows I know his mother and he lives in more fear of her than

of any motion-picture academy jury.

Robin Downward, who named the theatre in honor of his late brother, has a vision, and he articulates that vision in these terms:



Robin Downward

"I want people coming to the theater to experience that 'Off Broadway' feel in Medford – excellent work but without the glitz and glamour – theatre with a few rough edges so that it still feels like theatre, not film. I never wish to hide that we are in a converted warehouse. As we look to enhance its look over time, we could never hide the fact that the building is not a traditional theatre and I would never want to. If there has been a draw back to our home, it's that the perception of what theatre is in the valley to many patrons is that theatre happens, or should happen only inside large, decorated, updated beautiful live theatre venues."

There is a danger in theatre, as in many areas of life, of confusing style with substance. "Theatre" is not the same as "a theatre", the craft is not synonymous with a building, any more than worship is synonymous with a church or a temple. Theatre can take place in the open-air (as it did at the very beginning of the history of OSF), in a private house, or in the top-floor of a pub; the splendor of the theatre building might indeed be misleading, if it masks the poor quality of the performance which lies inside.

Robin is absolutely right in emphasizing the difference between theatre and cinema. A film is the same at every screening, nothing changes and the actors neither grow older nor do they respond to the reactions of the audience: the film goes on whether or not the audience is present. Every theatrical performance is different, and sometimes mistakes are made, and the cast must work quickly to get the show back on track. That never happens in the cinema – if an actor falls over on the cinema screen, it is because the director intends that to happen: if an actor falls over on the stage of the theatre, it may not be intentional at all. Once the film has been completed, it cannot be improved upon (except in a few instances of "Director's Cuts"): it is over. A play on stage is never done, and performances can always change. There is a dreadful irony in the fact that what actors most wish for is steady work, but

a long run in a successful show can become as tedious as working on an assembly line. I have a friend who spent five years in one particular play, and who felt that about 75% of that time was a sort of living death.

In 1935, Angus Bowmer had a vision, and he can only have dreamed that that vision would develop from presenting two Shakespeare plays under the stars to the current Festival which stretches over ten months in three theatres. I had the privilege of teaching a Shakespeare class at SOU last year, and of experiencing extraordinary generosity not only from the staff of OSF, but also from the kind gentleman who gave free tickets to one of my students who might otherwise have found it difficult to go to an OSF performance. That student had never seen professional theatre before, and immediately fell under its spell, but the spell is there whether the theatre is professional or amateur, Festival or community. And that is why community theatre is here in the Rogue Valley, because the Valley draws to it people who are passionate about theatre, and who want to participate in it – people like me.

Geoff Ridden is a volunteer host on the Classics and News Service of JPR, and a regular contributor to the "Recordings" column of the *Jefferson Monthly*. He has been a permanent resident of Ashland since 2008. He is ready to play Fagin at a moment's notice...



Randall Theatre's production of *Man of La Mancha* featured Don Matthews (left) as Don Quixote and Jon Oles (right) as Sancho.



## Almanac From page 9

gether...surface temperatures would stay elevated for at least a thousand years, implying extremely long-term commitment to a warmer planet due to past and current emissions, and sea level would likely continue to rise for many centuries even after temperature stopped increasing."

So, while I try to minimize my personal carbon footprint, and support urgent global action to reduce carbon emissions, I'm convinced that the world to come will look terribly damaged to me. But I don't want to live in dread of the future. I don't want to fail to feel gratitude for the blessings of my life. I want to believe in utopia as well as dystopia.

In this matter, as in so many other problems that defy a logical solution, I find an answer in poetry. The great English poet William Blake wrote

*To see a world in a grain of sand  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand,  
And eternity in an hour.*

The Japanese haiku master Issa gave us:

*this world  
is a dewdrop world  
yes...but...*

The flower, even if a weed in a vacant lot, gives us beauty — a vision of heaven. The dewdrop may seem small and fleeting, but within it the world is contained and preserved. In the worst, most damaged corners of the world, from the slums of Calcutta to the industrial wastelands of Detroit, I have found beauty. Amid all my fears and uncertainties about the future, I have one certainty: there will be beauty. And there, in that small infinity, in that brief eternity, I will find the utopia I seek.

Pepper Trail is an Ashland naturalist and writer. To read more of his work, visit his websites [www.peppertrail.net](http://www.peppertrail.net) and [www.earthprecepts.net](http://www.earthprecepts.net).

## Inside the Box From page 13

and plot a path safely through it."

The technology isn't cheap though. It costs about \$150,000 to outfit a car with all that hardware. The lidar unit itself is \$70,000. And all of that is on top of the cost of the vehicle itself.

In addition to developing the software for a Level 4 autonomous vehicle, Google has also been working quietly on the legislative front.

Most states have traffic laws based on the assumption of human drivers. What happens when an autonomous car is involved in an auto accident? Who's at fault? If it's the autonomous car, is it the car manufacturer? The software company such as Google who built the autonomous car's operating system? The lidar manufacturer? All of them?

Liability is just one of the major obstacles to the widespread adoption and use of driverless cars.

After a concerted lobbying effort by Google, the state of Nevada was the first state

to pass legislation permitting and regulating the use of autonomous cars in 2011. In 2012, Florida and California also passed legislation regulating the operation of autonomous cars on public roadways, but only for the purpose of testing. In December 2013, the state of Michigan legalized driverless cars but with the caveat that a licensed human driver must be in the driver's seat to take over at all times. Earlier this year, Colorado rejected similar legislation.

As with many emerging technologies, the legislative will have to catch up and adapt to the technology. In this case, it may just be what puts the brakes on the driverless cars of the future being commercially available sooner rather than later.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)



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## First... The News

Charlotte Duren

### Making Radio Happen

Every morning beginning at 8 a.m. a saxophone jazz tune transitions into Host Geoffrey Riley welcoming listeners with the phrase "This is the *Jefferson Exchange*" and then away we go...

However, before the live, two-hour call-in show can hit the airwaves several days of preparation must take place; this is where I come in. As Producer of the *Jefferson Exchange*, I spend my week planning each day's show. This entails scouring newspapers, reading countless online articles, digging through e-mails, sorting press releases, and responding to listener feedback.

Each show features three segments that are made up of current events, regional issues, and trending social topics. In total, I help produce fifteen segments a week, and more than 260 shows a year.

In an effort to appeal to our broad listenership, the *Exchange* has divided up the show into two hours based on hard news and topical discussions. During the 8:00 a.m. hour, I book guests including politicians, law enforcement officers or activists who can discuss the issues of the day. Whereas during the 9:00 a.m. hour I have a little more freedom in terms of the guests I book. Typically, the show moves away from discussion surrounding regional news and puts more focus on artists, authors and more general topics.

The *Jefferson Exchange* is an interactive program, meaning we have multiple guests and callers throughout the 2-hour broadcast. While host Geoffrey Riley is busy conversing with the day's authors, scientists, or elected officials, it is my job to work behind the scenes, putting callers with questions on the air.

Producing a program like the *Jefferson Exchange* can, at times, feel like we are running on a never-ending hamster wheel. Once one show ends, I am busy confirming for the next day and planning the schedule for the rest of the week. This process of booking guests is my favorite part of the job. There are certain criteria that I look

for when booking segments: Is the content newsworthy? Is the topic significant and relevant to JPR's audience? Who can talk about the issue? Is there a local expert, author, or scientist who I could invite to be on the show? Once I have answered all of these questions, I begin my research and start cold-calling guests who I think would be the best fit for a particular segment on the *Jefferson Exchange*.

Here at the *Jefferson Exchange*, we strive to be a place for the community to come together, have conversation, and ask questions. I am always looking for ideas from our community about upcoming events or topics that would make an interesting segment on the *Jefferson Exchange*. Who knows, maybe your idea will be featured on the next episode of the the program. If you have a segment idea, drop us an email at [jx@jeffnet.org](mailto:jx@jeffnet.org).

At a time when local talk shows are disappearing across the country, it is our goal to remain your source for news and entertainment. We appreciate all of our listeners, and encourage anyone to call in and give their opinion on a topic or issue.

If you haven't already, please check out the *Jefferson Exchange*'s new website "[jef-fexchange.org](http://jef-fexchange.org)," there, you can preview the next day's show as well as take a look back at past shows.

Thank you for being a valued *Jefferson Exchange* listener.

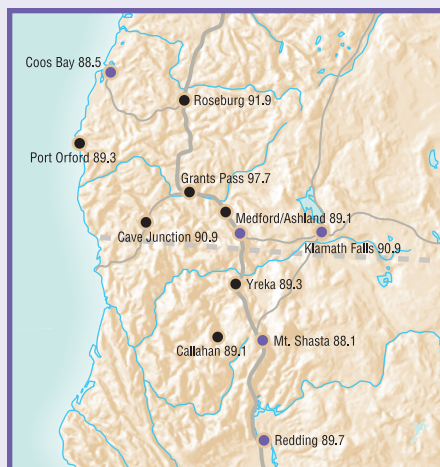
Charlotte Duren grew up in the Seattle area and previously worked as a reporter for NPR stations in Salt Lake City and Wrangell, Alaska. She graduated from Southern Oregon University in 2010 where she spent her mornings as a student board operator for the *Jefferson Exchange*. Charlotte is responsible for booking guests on the *Jefferson Exchange* and is always looking to hear from community members about interesting events and issues going on in and around the state of Jefferson.



# PROGRAM GUIDE

## Rhythm & News

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**GRANTS PASS 97.7 FM**

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**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

- 5:00am Morning Edition
- 9:00am Open Air
- 3:00pm Q
- 4:00pm All Things Considered
- 6:00pm World Café
- 8:00pm Undercurrents  
(Modulation Fridays 8–10pm)
- 3:00am World Café

### Saturday

- 5:00am Weekend Edition
- 10:00am Wait Wait... Don't Tell Me!
- 11:00am Car Talk
- 12:00pm Radiolab
- 1:00pm Q the Music
- 2:00pm E-Town
- 3:00pm Mountain Stage
- 5:00pm All Things Considered

- 6:00pm American Rhythm
- 8:00pm Live Wire!
- 9:00pm The Retro Lounge
- 10:00pm Late Night Blues
- 12:00am Undercurrents

### Sunday

- 5:00am Weekend Edition
- 9:00am The Splendid Table
- 10:00am This American Life
- 11:00am The Moth Radio Hour
- 12:00pm Jazz Sunday
- 2:00pm American Routes
- 4:00pm TED Radio Hour
- 5:00pm All Things Considered
- 6:00pm The Folk Show
- 9:00pm Folk Alley
- 11:00pm Mountain Stage
- 1:00am Undercurrents

## Theatre and the Arts *From page 11*

question, “Do you love me, master?” And the pause before his affirmative answer speaks volumes.

His opacity gives the Japanese Butoh-style dancers, who embody his magical powers, a further purpose—they become clues to Prospero’s dissociated inner states. These ghostly figures whirl around him when he is distraught and tighten ranks at his feet, almost like a pedestal, when he is feeling sure of himself.

As the lovers, Molina and Escalante (formerly known as Romeo and Juliet) are as transparent and intense as Arndt is opaque and cool. Helpless against the force of their attraction, they speak in bursts and take unexpected pauses that make old lines ring with psychological truth. It’s the palpable power of their bond that finally jars Arndt’s Prospero off his predetermined course.

Ariel is singing of fertility and marriage, Miranda and Ferdinand are happily joined, and Prospero cannot stand it. He breaks off the revels with such a roar that Miranda remarks she has never seen him “touched with anger, so distempered.” He claims he has just remembered Caliban’s plot against him. More likely, he is finally feeling some-

thing—the loss of her exclusive adoration? A pang over his own isolation compared to the lovers’ intimacy? Some end-of-life regret? “We are such stuff as dreams are made on,” he concludes. Lovely lines, resonant with universal meanings. Yet for Prospero at this moment, they may also serve as particular consolation—a reminder of the impermanence of the body and its passions, which he’s never particularly valued or enjoyed.

This eruption also marks a humanizing breakthrough. Prospero’s final interaction with the remorseful Caliban produces a touching moment of reconciliation. The hungrily creature slowly rises to stand upright, and Prospero turns inside out his own ducal cloak before settling it on Caliban’s shoulders. Then, spotlight, Prospero addresses us directly, and the more he claims his frailty, the more we have the dizzy realization that we’ve just witnessed his powerful creation of a brave, new world.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)

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# PROGRAM GUIDE CLASSICS & NEWS

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**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

## Translators

## Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

## Saturday

5:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Played in Oregon  
3:00pm Car Talk  
4:00pm All Things Considered

5:00pm New York Philharmonic  
7:00pm State Farm Music Hall

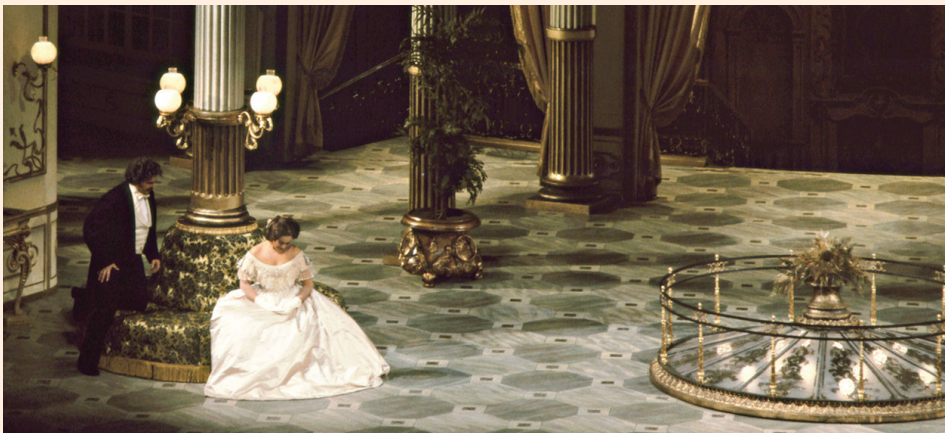
## Sunday

5:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
2:00pm Performance Today Weekend  
4:00pm All Things Considered  
5:00pm Chicago Symphony Orchestra  
7:00pm Keeping Score  
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.



A scene from Richard Strauss's *Arabella*.

## First Concert

Apr 1 T Hellendaal\*: Concerto Grosso in D major  
Apr 2 W Beethoven: Symphony No. 1  
Apr 3 T Roussel: *The Spider's Web*  
Apr 4 F Ciurlionis: *In the Forest*  
Apr 7 M Haydn: Symphony No. 88

## Apr 8-15 Spring Membership Drive

Apr 16 W Foote: Suite for Strings  
Apr 17 T Prokofiev: Piano Sonata No. 4  
Apr 18 F Crusell: Clarinet Concerto No. 1

Apr 21 M Debussy: Suite for Flute, Viola and Harp  
Apr 22 T Mendelssohn: Symphony No. 12  
Apr 23 W Lauridsen: *Les chansons des Roses*  
Apr 24 T Bach: Keyboard Concerto No. 1  
Apr 25 F Liszt: *Prometheus*  
Apr 28 M Dvorak: *In Nature's Realm*  
Apr 29 T Mozart: Violin Sonata in B flat major  
Apr 30 W A. Klughardt: Wind Quintet

## Siskiyou Music Hall

Apr 1 T Rachmaninov\*: Symphony No. 3  
Apr 2 W Mendelssohn: String Quintet No. 1  
Apr 3 T Castelnuovo-Tedesco\*: Piano Concerto No. 1  
Apr 4 F Spohr\*: Symphony No. 5  
Apr 7 M Mozart: Sinfonia Concertante in E flat major

## Apr 8-15 Spring Membership Drive

Apr 16 W Fasch\*: *Overture in D minor*  
Apr 17 T Lalo: *Symphonie Espagnole*  
Apr 18 F Rosza\*: Violin Concerto  
Apr 21 M Myaskovsky\*: Violin Concerto in D minor  
Apr 22 T Chausson: Trio in G minor  
Apr 23 W Prokofiev\*: Piano Concerto No. 3  
Apr 24 T Schumann: Fantasy in C major





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TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translators

Klamath Falls  
90.5 FM  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am The Takeaway  
11:00am Here & Now  
1:00pm The World  
2:00pm To the Point  
3:00pm Fresh Air  
4:00pm On Point  
6:00pm Fresh Air (repeat)  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
8:00am World Link  
9:00am Day 6  
10:00am Living On Earth  
11:00am Science Friday  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion  
5:00pm To the Best of Our Knowledge  
7:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am TED Radio Hour  
11:00am On The Media  
12:00pm A Prairie Home Companion  
2:00pm Backstory  
3:00pm Le Show  
4:00pm Travel with Rick Steves  
5:00pm This American Life  
6:00pm Fresh Air Weekend  
7:00pm BBC World Service

Apr 25 F Paganini: Violin Concerto No. 1 in D major

Apr 28 M Elgar: Symphony No. 1

Apr 29 T Ellington\*: Suite from "The River"

Apr 30 W Lehar\*: Piano Sonata in D minor

## Metropolitan Opera

**April 5 - *La Bohème*** by Giacomo Puccini  
Tefano Ranzani, conductor; Anita Hartig, Susanna Phillips, Vittorio Grigolo, Massimo Cavalletti, Patrick Carfizzi, Oren Gradus, Donald Maxwell

**April 12 - *Andrea Chénier*** by Umberto Giordano  
Gianandrea Noseda, conductor; Patricia Racette, Marcello Álvarez, Zeljko Lucic

**April 19 - *Arabella*** by Richard Strauss  
Philippe Auguin, conductor; Malin Byström Genia Kühmeier, Roberto Saccà, Michael Volle, Martin Winkler

**April 26 - *Così fan tutte*** by Wolfgang Amadeus Mozart  
James Levine, conductor; Susanna Phillips, Isabel Leonard, Danielle de Niese, Matthew Polenzani, Rodion Pogosssov, Maurizio Muraro



Rodion Pogosssov as Guglielmo and Isabel Leonard as Dorabella in Mozart's *Così fan tutte*.

PHOTO: MARTY SOHL/METROPOLITAN OPERA



For more information about arts events,  
visit our online Events Calendar  
at [www.ijpr.org](http://www.ijpr.org).

# ARTSCENE

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd.,  
Ashland, OR 97520 or to [jprartsce@gmail.com](mailto:jprartsce@gmail.com)  
**April 15 is the deadline for the June issue.**

## ROGUE VALLEY

### Theater

#### ◆ Oregon Shakespeare Festival 2014:

In the Angus Bowmer Theatre

- *The Tempest* thru Nov 2
- *The Cocoanuts* thru Nov 2
- *The Sign in Sidney Brustein's Window* thru Jul 3
- *A Wrinkle in Time* thru Nov 1
- *The Great Society* Jul 23 thru Nov 1

In the Thomas Theatre

- *The Comedy of Errors* thru Nov 2
- *Water by the Spoonful* thru Nov 2
- *Family Album* Jul 1 thru Aug 31

On the Elizabethan Theatre Stage

- *Richard III* Jun 3 thru Oct 10
- *Into the Woods* Jun 4 thru Oct 11

Check the Box Office for information on Backstage tours, Festival Noons, lectures, and other events. Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 [www.osfashland.org](http://www.osfashland.org)

#### ◆ Craterian Performances presents:

- Paul Taylor 2 on Apr 4 at 7:30 pm
- The Piano Men starring Jim Witter: *The Music of Elton John & Bill Joel* on Apr 5 at 7:30 pm
- Kathy Mattea, Calling Me Home on Apr 10 at 7:30 pm
- Stars on Stage: Celebrating State Soloists:
- Jon Nakamatsu, Classical Pianist on Apr 15 at 7:30 pm
- Kathy Mattea on Apr 13 at 7 pm
- Rogue Valley Symphony on Apr 19 at 7:30 pm
- *Hair* on Apr 23 at 7:30 pm

◆ Rogue Valley Chorale: Spring Splendor on Apr 26 at 7:30 pm and Apr 27 at 3 pm  
Located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

◆ Oregon Cabaret Theatre presents *Wonderettes: Caps & Gowns*, Apr 11 thru May 25 with Previews Apr 9 & 10: Performances Thurs–Mon at 8 pm (No show May 11). Sun Brunch Matinees at 1 pm (No matinee Apr 20). First & Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com/season.html](http://www.oregoncabaret.com/season.html)

◆ Camelot Theatre continues presentation *The Producers* by Mel Brooks thru Apr 20. Show times: Thurs, Fri, and Sat at 8 pm with a matinee on Sun at 2 pm. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

◆ Randall Theatre Company presents *A Funny Thing Happened On the Way to The Forum* (Musical Comedy), directed by Toni Holley, Apr 25, 26, 27, May 1, 2, 3, 4, 8, 9, 10, 11 with evening performances at 7 pm. 1 pm matinees on Sun the 27 and May 4 & 11. Randall Theatre Company, 10 3rd St. (Front & 3rd Streets), Medford, Oregon. (541) 632-3258 [www.randalltheatre.com](http://www.randalltheatre.com)



Siskiyou Music Project welcomes back the Los Angeles based Jessica Fichot Group for a performance at Paschal Winery on Sunday, April 20.

### Music

#### ◆ Historic Rogue Theatre presents:

- G. Love & Special Sauce on Apr 3 at 8 pm
- The Sun Kings: Beatles Tribute on Apr 26 at 8 pm

Located at 143 SE "H" St., Grants Pass. (541)471-1316 [www.roguetheatre.musictoday.com](http://www.roguetheatre.musictoday.com)

#### Chamber Music Concerts presents:

- Explorations: eighth blackbird on Apr 4 at 7:30 pm
- Concert VI: Chiara String Quartet on Apr 25 at 7:30 pm

Performances at SOU in the Music Recital Hall, 1250 Siskiyou Blvd., Ashland. (541)552-6154 [www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org)



Trinidad Museum presents Lee Taylor Walashek's Landscape Paintings.

◆ Jefferson Baroque Orchestra presents its Spring Season Concert: Monuments of Music: J.S. Bach on Apr 5 at 7 pm at Newman Methodist Church, 132 NE B St., Grants Pass; and Apr 6 at 3 pm at First United Methodist Church, 175 N. Main St., Ashland. Spring Showcase Concert: Moliere's Comedie-Ballet on Apr 27 at 3 pm at The Dance Space, 280 E. Hersey #10, Ashland. (541)683-6648 [www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)

◆ Rogue World Ensemble presents Mamajowali featuring Joe Craven, South African Roots Music, on Apr 5 at 7 pm at the Unitarian Church, 87 4th St., Ashland. (541)482-7745 [www.fretwellmusic.com](http://www.fretwellmusic.com)

◆ Southern Oregon University Dept. of Performing Arts/Music presents the following:

- Pianist Kayla McDonald Senior Recital on Apr 11 at 7:30 pm
- "Encounters: The Music of Wm. Kraft" on Apr 17 at 7:30 pm
- Vocalist Colin Campbell Senior Recital on Apr 23 at 7 pm
- Pianist Nic Temple Honor Student Recital on Apr 26 at 7:30 pm
- UCLA organist Christoph Bull in recital on Apr 27 at 3 pm & co-sponsored by the So. Oregon Chapter of the American Guild of Organists.

All performances at the Music Recital Hall on S. Mountain Ave., Ashland. (541)552-6348 [www.sou.edu/performingarts](http://www.sou.edu/performingarts)

◆ Siskiyou Music Project presents Jazz in the Vineyard, Paschal Winery:

- Kendra Shank & John Stowell on Apr 11 at 7 pm
- Jessica Fichot Group, French Chanson Music on Apr 20 at 7 pm

Located in Talent. (541)488-3869 [www.siskiyoumusicproject.com](http://www.siskiyoumusicproject.com)

◆ Brava! Opera Theater presents the Vocal Competition Winner's Concert on Apr 13 at 2 pm at SOU Music Recital Hall, Ashland. (541)261-5776 [www.bravaopera.com](http://www.bravaopera.com)

◆ St. Clair Productions presents two performances:

- David Roth, heart-centered and funny singer/songwriter on Apr 12
- Swami Beyondananda: A Two-Man One-Man Show comedy disguised as wisdom. .wisdom disguised as comedy on Apr 26

Both shows at 8 pm. Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 [www.stclairerevents.com](http://www.stclairerevents.com)

◆ Jackson County Community Concert Association presents Jon Nakamatsu, Classical Pianist, on Apr 15 at 7:30 pm at the Craterian Theater at the Collier Center for the Performing Arts, 23 S. Central Ave., Medford. (541)734-4116 [www.jcconcerts.org](http://www.jcconcerts.org)

◆ Rogue Valley Symphony presents the Masterworks Series – Concert V: The Cowboys Overture





Roseburg Community Concert Association presents Jesse Lynch, Jazz 101 on April 3 on the campus of Umpqua Community College.



Siskiyou Music Project presents vocalist Kendra Shank with jazz guitarist John Stowell on April 11 at Paschal Winery.



Pistol River Concert Association presents David Jacobs-Strain on April 12.

by Williams; Aconcagua: Concerto Bandoneon by Piazzolla; Peter Soave, bandoneon; Danzon No. 2 by Marquez; West Side Story: Symphonic Dances by Bernstein. Conductor Martin Majkut will give a free pre-concert talk one hour before each performances. Apr 17 at 7:30 pm in Grants Pass; Apr 18 at 7:30 pm in Ashland; Apr 19 at 7:30 pm in Medford. Box Office: 1250 Siskiyou Blvd., Ashland. (541)552-6354 [www.rvsymphony.org/concerts](http://www.rvsymphony.org/concerts)

◆ So. Oregon University Dept. of Performing Arts/Music and the So. Oregon Chapter of the American Guild of Organists present Christoph Bull in recital on Apr 27 at 3 pm at the SOU Music Recital Hall. Program is free. For more information contact Peggy Evans at (541)482-3075

### Exhibitions

◆ Schneider Museum of Art presents the first of a two-part exhibition of the *Southern Oregon Site Project*, generously supported by the Ford Family Foundation, Apr 4 thru May 31, with an Opening Reception Apr 3 from 5–7 pm. Featuring an installation by Avantika Bawa and *Visibility Near Zero* by Heidi Schwegler. Also featured: *The Great Northwest*, 2011–12, Single-channel video, Chromira prints, and ephemera by Matt McCormick. The Schneider Museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 [www.sou.edu/sma/upcoming.html](http://www.sou.edu/sma/upcoming.html)

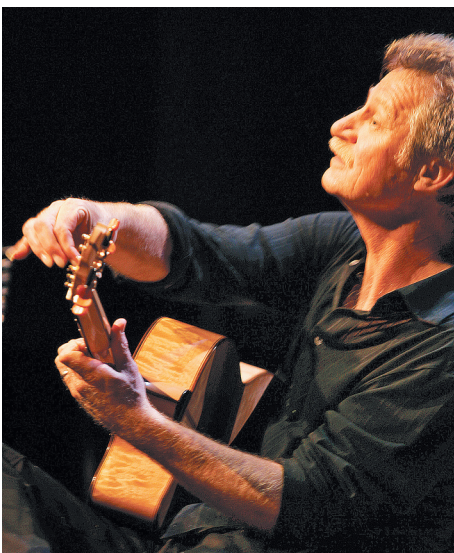
◆ Rogue Gallery & Art Center presents the following:

- Main Gallery/Artist Teen Mentoring Project continuing thru Apr 25 with Reception Apr 11 5–8 pm.
- Members Gallery/Themed, Boldly Create continues thru Jul 23
- The Berryman Gallery/Kate Marrocco Apr thru May
- Community Gallery/Elementary Outreach Apr 4 thru May 2

Call regarding classes. Located at 40 S. Bartlett St., Medford. (541)772-8118 [www.roguegallery.org](http://www.roguegallery.org)

◆ Wiseman Gallery presents works of RCC Students/Body Work/multi-media/An exhibit of tattoo designs. Located on the Redwood Campus of Rogue Comm. College in Grants Pass. (541)956-7241 [www.roguecc.edu/galleries/wiseman](http://www.roguecc.edu/galleries/wiseman)

◆ FireHouse Gallery presents works of Scott Mayberry entitled “Collapse” works in acrylic. Apr 4



Mendocino Stories and Music Series presents an evening of jazz, blues and original music. On Saturday, April 26 Alex de Grassi (above) and Paul McCandless join forces in a benefit concert for Mendocino Unified School Enrichment.

thru 29. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 [www.roguecc.edu/galleries/firehouse](http://www.roguecc.edu/galleries/firehouse)

◆ Grants Pass Museum of Art continues these monthly events:

- First Friday on Apr 4 from 5–9 pm
- Life Drawing on Apr 9 from 7–9 pm
- Second Friday Poetry on Apr 11 from 7–9 pm
- “Best of the Best” Talented students from So. Oregon High Schools Apr 4 thru Apr 24

Located at 229 SW G St., Grants Pass. (541)479-3290 [www.gpmuseum.com](http://www.gpmuseum.com)

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)

## OREGON AND REDWOOD COAST

### Theater

◆ Mendocino Theatre Company continues its presentation “Boy Meets Girl” by Rebecca Gilman, and directed by Bob Cohen, thru Apr 14. Located at 45200 Little Lake St., Mendocino. (707)937-4477 [www.mendocinotheatre.org](http://www.mendocinotheatre.org)

◆ Chetco Pelican Players present “The Importance of Being Earnest” directed by Karen de Lucca Apr 11 thru 27 (no performance on Easter). Chetco Playhouse, 1240 Chetco Ave., north end of Brookings. (541)469-1877 [www.chetcopelicanplayers.org](http://www.chetcopelicanplayers.org)

### Music

◆ Stagelights Musical Arts Comm. Concerts presents singer-songwriter and Grammy nominee, Seth Glier (acoustic piano/guitar folk) with saxophonist/singer Joe Nerney on Apr 11. Harbor Performing Arts Center, 97900 Shopping Center Ave., Harbor. (541)373-3727 [www.stagelights.us/concerts](http://www.stagelights.us/concerts)

◆ Pistol River Concert Association presents David Jacobs-Strain with harmonica player Bob Beach on Apr 12 at 8 pm. Located at 24194 Carpenterville Rd., Pistol River. (541)247-2848 [www.pistolriver.com](http://www.pistolriver.com)

◆ Mendocino Stories and Music Series presents an evening of jazz, blues and original music with Alex de Grassi and Paul McCandless on Apr 26 at 7:30 pm. Little River Inn’s Abalone Room, 7901 N. HWY One, Little River. (707)937-1732 [www.mendocinostories.com/events\\_info.html](http://www.mendocinostories.com/events_info.html)

### Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present the following:

- Michel Martineau: The Inversion of the Worlds \L’inversion des mondes thru Apr 6
- Jessica McCambly: The Gentle Act of Disappearing thru Apr 20
- Christopher Troutman: Dividing Time through Apr 20

The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 [www.humboldtarts.org](http://www.humboldtarts.org)

◆ Coos Art Museum continues its presentation of the 2014 *Biennial Student Art Exhibit* and *Vision 2014 High School Art Competition* thru Apr 12. The museum offers a wide range of arts activities, lectures, and classes. Coos Art Museum is located

CONTINUED ON NEXT PAGE

# Artscene *From p. 29*

at 235 Anderson Ave., Coos Bay. (541)267-3901  
[www.coosart.org](http://www.coosart.org)

◆ Trinidad Museum presents Lee Taylor Walashek's Landscape Paintings and J. Goldsborough Bruff Sketches until Spring 2014; Trinidad Lighthouse 1871-Present on display until Dec 2014. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883  
[www.trinidadmuseum.org](http://www.trinidadmuseum.org)

## ROSEBURG/EUGENE

### Theater

◆ Umpqua Actors Community Theatre presents "Treasure Island" directed by Melody Schwegel, adapted by Ken Ludwig, and written by Robert Louis Stevenson, Apr 3 thru Apr 27. Based on the classic novel, this is a stunning tale of pirates, buried gold, and Long John Silver. The Betty Long Unruh Theatre, 1614 W. Harvard Ave., Roseburg. (541)673-2125 [www.umpqua-actors.com](http://www.umpqua-actors.com)

### Music

◆ Roseburg Community Concert Association concludes its 2013 - 2014 season as it presents "Jesse Lynch - Jazz 101" on Apr 3 at 7 pm at Umpqua Community College, Jacoby Auditorium, Umpqua College Rd., Roseburg. (541)672-3347 [www.roseburgcommunityconcerts.org](http://www.roseburgcommunityconcerts.org)

Historic McDonald Theatre presents:

- Beats Antique on Apr 3
- Young the Giant *Mind Over Matter Tour* with Vance Joy opening on Apr 8
- Yonder Mountain String Band with The Brothers Comatose opening on Apr 9
- Anthony Jeselnik on Apr 11
- Dark Star Orchestra Spring Tour West 2014 "Continuing the Grateful Dead Concert Experience" on Apr 19
- Jake Shimabukuro on Apr 25

Doors open for all shows at 7 pm & shows start at 8 pm. Located at 1010 Willamette St., Downtown Eugene. 1(800)992-8499 [www.mcdonaldtheatre.com](http://www.mcdonaldtheatre.com)

### Exhibitions

The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., presents works of Holly Andres and Luc Demers Mar 31 thru May 1. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693  
<http://riverhawk-web.com/events/calendars/fine-arts-events>

## NORTHERN CALIFORNIA

### Theater

◆ Riverfront Playhouse concludes its presentation of *Doubt, a parable* on Apr 4 & Apr 5 at 7:30 pm. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 [www.riverfrontplayhouse.net](http://www.riverfrontplayhouse.net)



Liberty Arts presents the work of two Bay Area artists, Tor Archer and Jenny Bloomfield; opening reception and artist discussion, Friday, April 4.

### Music

◆ The Historic Cascade Theatre Performance Series presents:

- *The Wizard of Oz Musical* thru Apr 6 (check for start time)
- Arlo Guthrie on Apr 14 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

◆ The Red Scarf Society for the Performing Arts presents Christoph Bull, rock, classical, and jazz musician, on Apr 25 at 7 pm. St. Mark's Preservation Square, 304 Lane St., Yreka. For further information go to [www.redscarfsociety.org](http://www.redscarfsociety.org)

### Exhibitions

◆ Liberty Arts presents *Numinosity*, the works of two Bay Area artists, Tor Archer and Jenny Bloomfield, Apr 4 thru May 9, with an Opening Reception and Artist Discussion on Apr 4 from 5-7 pm. Located at 108 W. Miner St., Yreka. (530)842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)

◆ Turtle Bay Exploration Park continues its presentation in the museum: *Good Dog: Art of Man's Best Friend* continues thru Apr 27. *Native Baskets from Northern California* presented thru Apr 20. *The Big Adventure* featured thru Apr 27. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountyhistoricalsociety.org](http://www.siskiyoucountyhistoricalsociety.org)

## KLAMATH

### Theater

◆ The Linkville Players concludes its presentation of *If the Shoe Fits*, A Special Adaptation of the Cinderella Story, thru Apr 5 at 7:30 pm. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 [www.linkvilleplayers.org](http://www.linkvilleplayers.org)

◆ The Little Linkville Players presents *Little Bunny Foo-Foo*, a special adaptation of the children's poem about a bunny hat harasses a population of field mice. Apr 26 & May 3 at 1 pm; Mar 27 & May 4 at 1 pm and 3 pm. The Linkville Playhouse, 201 Main St., Klamath Falls. (541)205-4395 Ext. 3 [www.linkvilleplayers.org](http://www.linkvilleplayers.org)

### Music

◆ Ross Ragland Theater presents the following concerts and events:

- Ragland Classical Series: Prima Trio on Apr 3 at 7:30 pm
- Stone in Love: Journey Tribute on Apr 5 at 7:30 pm
- Ragland Classical Series: High School Honors Recital on Apr 6 at 2 pm
- Mamma Mia Sing-A-Long on Apr 19 at 7:30 pm

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrttheater.org](http://www.rrttheater.org)

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 [www.klamathblues.org](http://www.klamathblues.org)

### Exhibitions

◆ The Klamath Art Gallery presents its Annual Membership Exhibit Apr 6 thru 27 with an Opening Reception: Apr 6 noon to 4 pm. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 [www.klamathartgallery.blogspot.com](http://www.klamathartgallery.blogspot.com)

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 [favellmuseum@gmail.com](mailto:favellmuseum@gmail.com)



# **BRAVA! OPERA THEATER**

*and James M. Collier Young Artist Program*

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baritone

with Laurie Anne Hunter  
pianist

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[www.bravaopera.com](http://www.bravaopera.com)



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